

IN THIS ISSUE ▸ IS GOOD ARCHITECTURAL DESIGN A PAYING INVESTMENT?

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# PACIFIC COAST ARCHITECT

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VOLUME XXV

SAN FRANCISCO · MARCH · 1924

NUMBER THREE

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HARRIS ALLEN, A. I. A., EDITOR

S. E. WILLIAMS, BUSINESS MANAGER

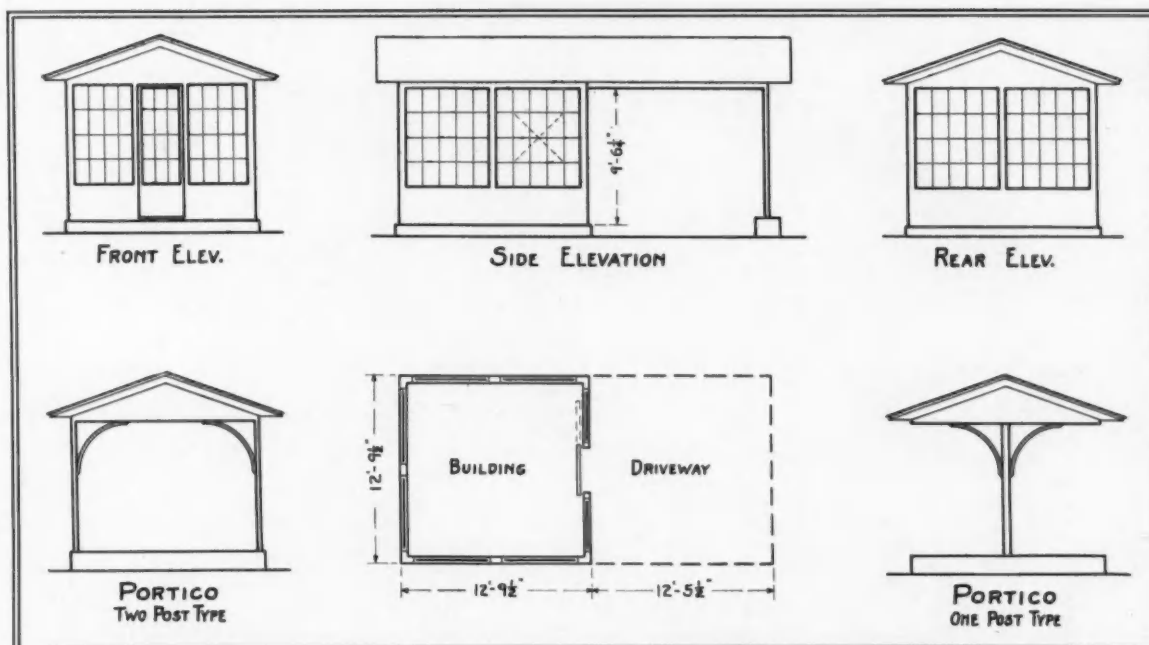
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WITH · WHICH · IS · INCORPORATED · THE · BUILDING · REVIEW

VOLUME XXV · SAN FRANCISCO · MARCH, 1924 · NUMBER THREE

## IS GOOD ARCHITECTURAL DESIGN A PAYING INVESTMENT AND HOW MUCH DOES IT COST?

BY HARWOOD HEWITT, A. I. A.



THE excellence of design in the commercial buildings by Morgan, Walls & Clements, Architects, illustrated herewith, speaks for itself.

The first question that will come to the minds of brother architects is: How did they put it over? After glancing through this article, it will be easy to answer the question regarding all except the first one to be built. How did they put the first one over? That's a secret—you'll have to ask them!

\*\*\*

Does distinctive architectural design in commercial work necessarily imply an added investment?

If so, does such investment in good architecture pay returns?

\*\*\*

Walk along West Seventh Street, Los Angeles, in the general vicinity of Westlake Park, and ask the owners of property or leases there whether they are satisfied with their investments.

The first owner you ask, who possesses an everyday uninteresting store, will inform you that his rental values have increased 50 percent in the last year since attention has been drawn to the desirability of this location. Inquire of him as to the cause of the attraction

and he will say, "Well, this here location all-ays wuz fine, but people has just waked up—seems like."—whereby you may judge that at least one man is still asleep.

Wander down a half block to where an owner is putting in a new building.

A broad smile breaks over his face in reply to your question. "I hate to tell you, but listen. We have always believed in giving our work to good architects."

Every business man, with building experience,



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ENTRANCE HALL TO SHOP. LOS ANGELES. MORGAN, WALLS &amp; CLEMENTS, ARCHITECTS

agrees with a statement made the other day by Harry Chandler, of the *Los Angeles Times*, to the effect that a good architect's commission is the best and most necessary part of a wise investment. But let me tell you we have just learned something new. My friend Jones down the street here had nerve as well as artistic instincts. I'll say he had nerve! He made up his mind that an additional 15 percent investment in good architectural design would pay out. That fellow's judgment has proven better even than his nerve, it seems—and a lot more accurate than his information."

"Do you know—he tells me that building of his, with its beautiful exterior and wonderful shop interiors, cost him about only 5 percent more for the same class of construction than Smith's abortion a few doors down from him?"

"The only trouble with Jones was that he didn't have *nerve enough*! He leased two-thirds of his space before letting his building con-

tracts. But as these leases alone assured him a fine return on his proposed investment, he felt pretty good—until, when his building was completed, for much less than he had been willing to pay, the boy discovered tenants willing to pay him for the unleased third of his space more rent than he was getting for the entire two-thirds already leased."

"We feel so good about our own investment we hate to admit it. Friend Jones has certainly proven that good architectural design costs almost nothing and, like a bank teller looking into the muzzle of a thirty-five—pay generously and at once."

If you are not yet satisfied, friend architect, ask the owners of the buildings illustrated herewith by Morgan, Walls & Clements, Architects. Speak to Mr. Hite, of Whiteside, Hite & Co., Real Estate, who built on Seventh Street, to the west of the park. Ask the Gatch-Hill Studios, Decorators, who have been offered 200 percent for their lease on one of the shops illustrated herewith, or inquire

of the Huntsbergers, who are improving their property to the east of the park.

Talk to owners of commercial properties in other parts of Los Angeles who have believed in good architectural design—for example: Budd Frankenfield, who built taxpayers at Tenth and Hill Streets, and the owner of the Morris Harris Loft Building at Eleventh and Main Streets, both of whom used sufficient foresight to choose your humble writer as their architect.

You will take heart and advise your clients to consult these owners.

Perhaps we will then cease regarding every commercial job as a pot-boiler and put over a few pieces of real commercial architecture ourselves.

It seems that good architectural design—in every day commercial work—actually drops dollars into the owners' pockets. This has been proven before—it is now amply shown again to be true.

The illustrations herewith, of the work of Morgan, Walls & Clements, show great skill—and an unusual feeling for mass as well as detail—but they do not reveal the very effective use of color, which the architects have applied with delightful effect.

It is a pleasure to be able to record the commercial success, as well as the architectural merit, of work that has evidently been given so great amount of care and enthusiasm on the part of its architects.

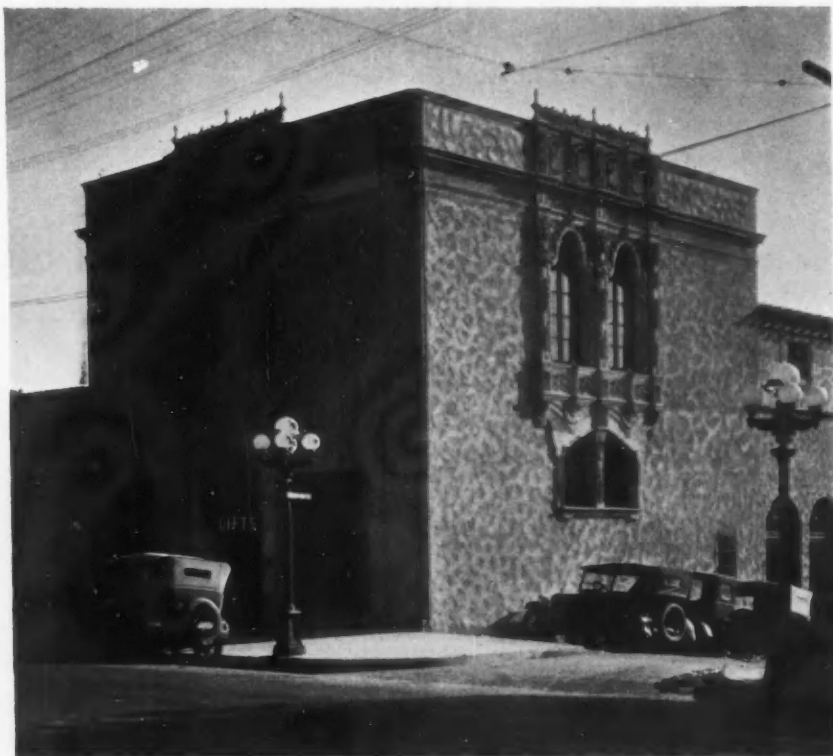
\* \* \*

The young apprentice, after presenting to Mr. Burnham a scheme brought forward in detail, received this comment: "Please take that back and bring me a tracing with all decorative ornament omitted."

Upon complying with this request, the young apprentice discovered that his de-



SHOP FRONT DETAIL BILLOCKE ESTATE BUILDING, LOS ANGELES.  
MORGAN, WALLS & CLEMENTS, ARCHITECTS



CORNER DETAIL, "7TH & GRANDVIEW BUILDING," LOS ANGELES.  
MORGAN, WALLS & CLEMENTS, ARCHITECTS

sign, shorn of its ornament was no design at all. "There," said Mr. Burnham, "compose your skeleton first, ornament it afterward if necessary!"


"Remember," said Mr. Burnham, "that most letters answer themselves, especially unwritten letters. Courtesy only requires an acknowledgement. An answer requires thought. Thought will make an answer brief or make none at all. If you must write a letter, sleep over it before deciding to send it."

"It can't be done," said the able young assistant.

"You mean you can't do it," said Mr. Burnham.

"If anybody can, I can," replied the A. Y. A.

"Then go and do it. Anybody can do an easy job, but it takes a good man to do a hard one."

“ GREAT DEAL of the joy of life consists in doing perfectly, or at least to the best of one's ability, everything which he attempts to do. There is a sense of satisfaction, a pride in surveying such a work—work which is rounded, full, exact, complete in all its parts—which the superficial man, who leaves his work in a slovenly, slipshod, half-finished condition, can never know. It is this conscientious completeness which turns work into art. The smallest thing, well done, becomes artistic.”—*William Mathews.*

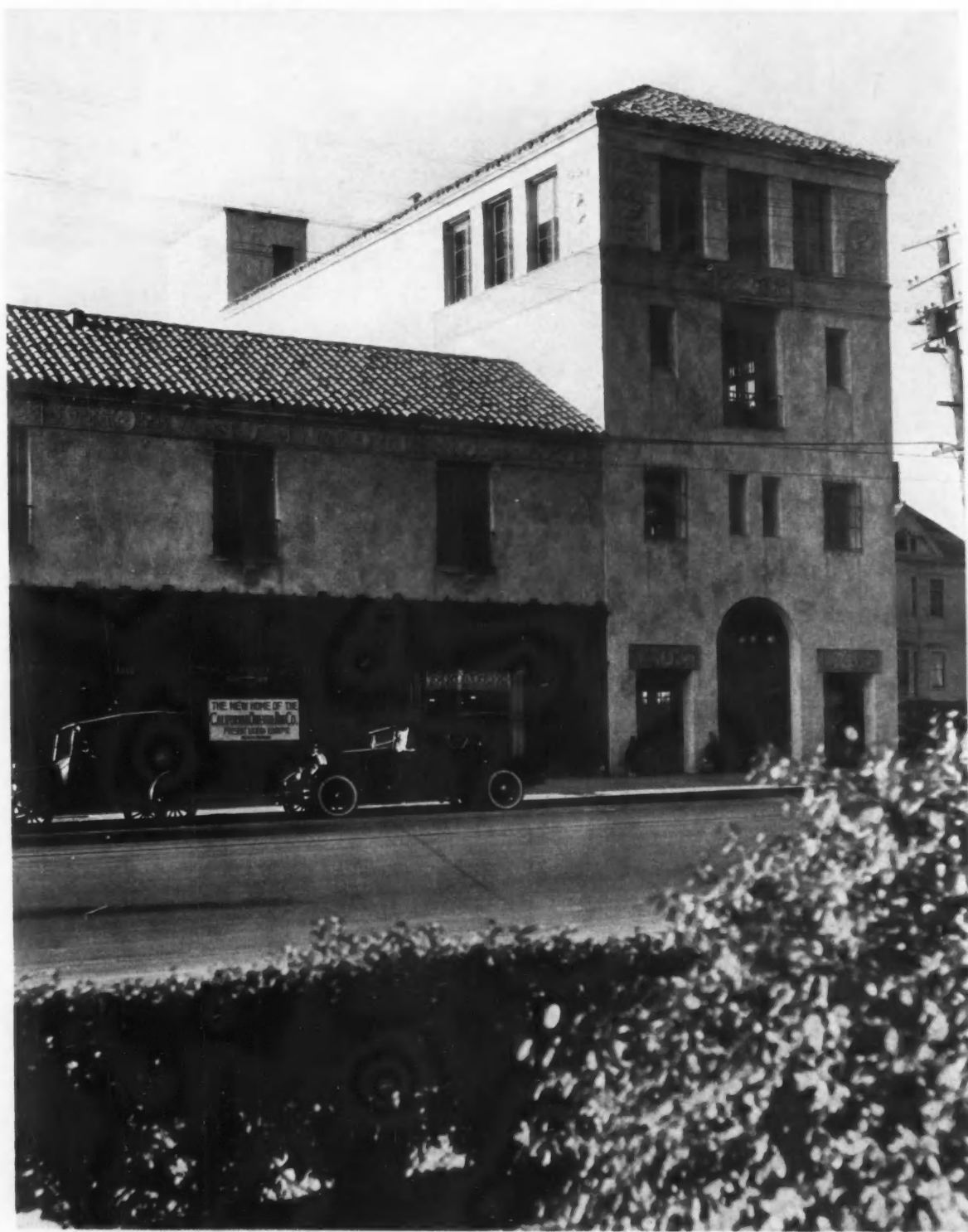
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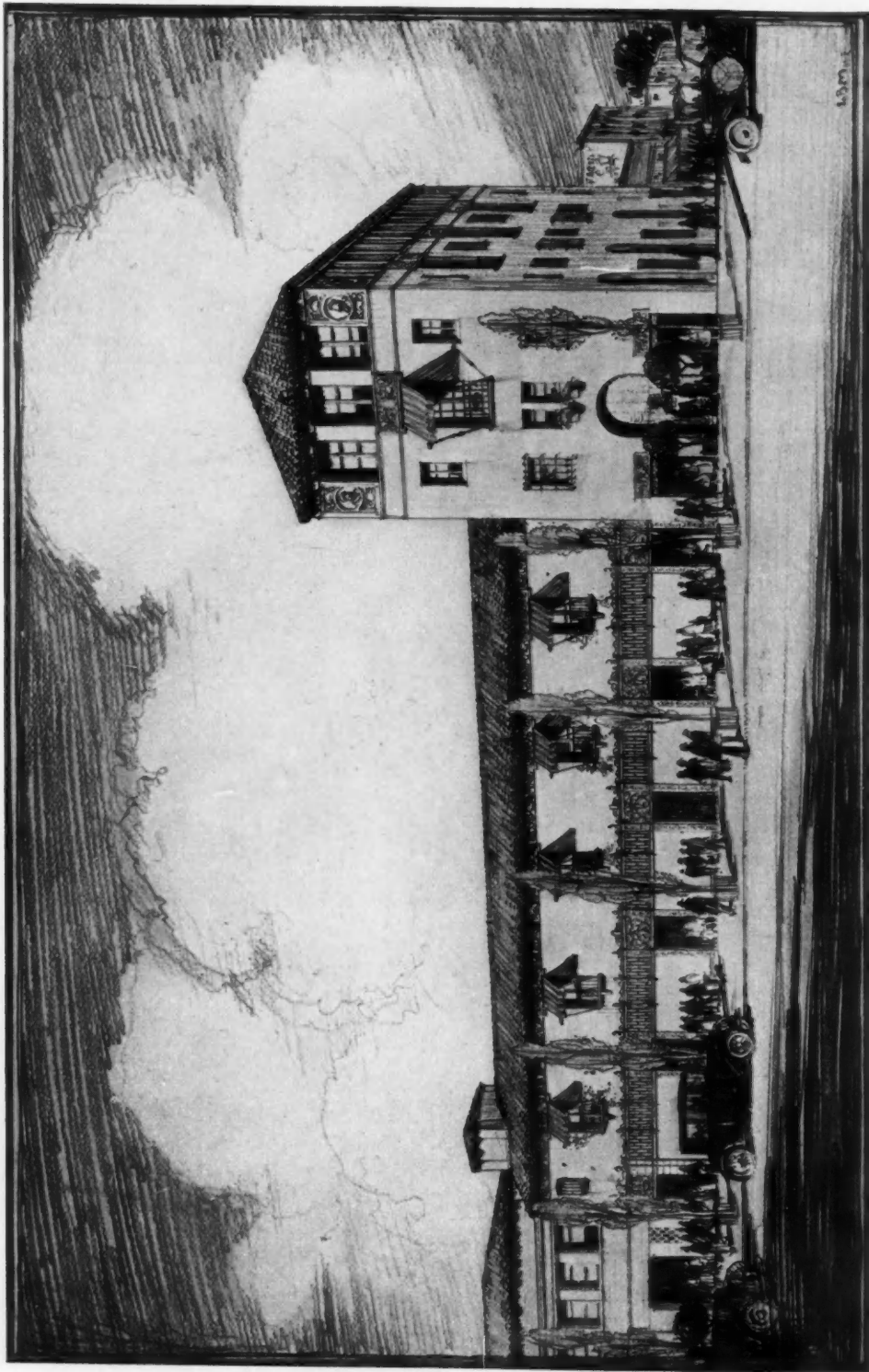
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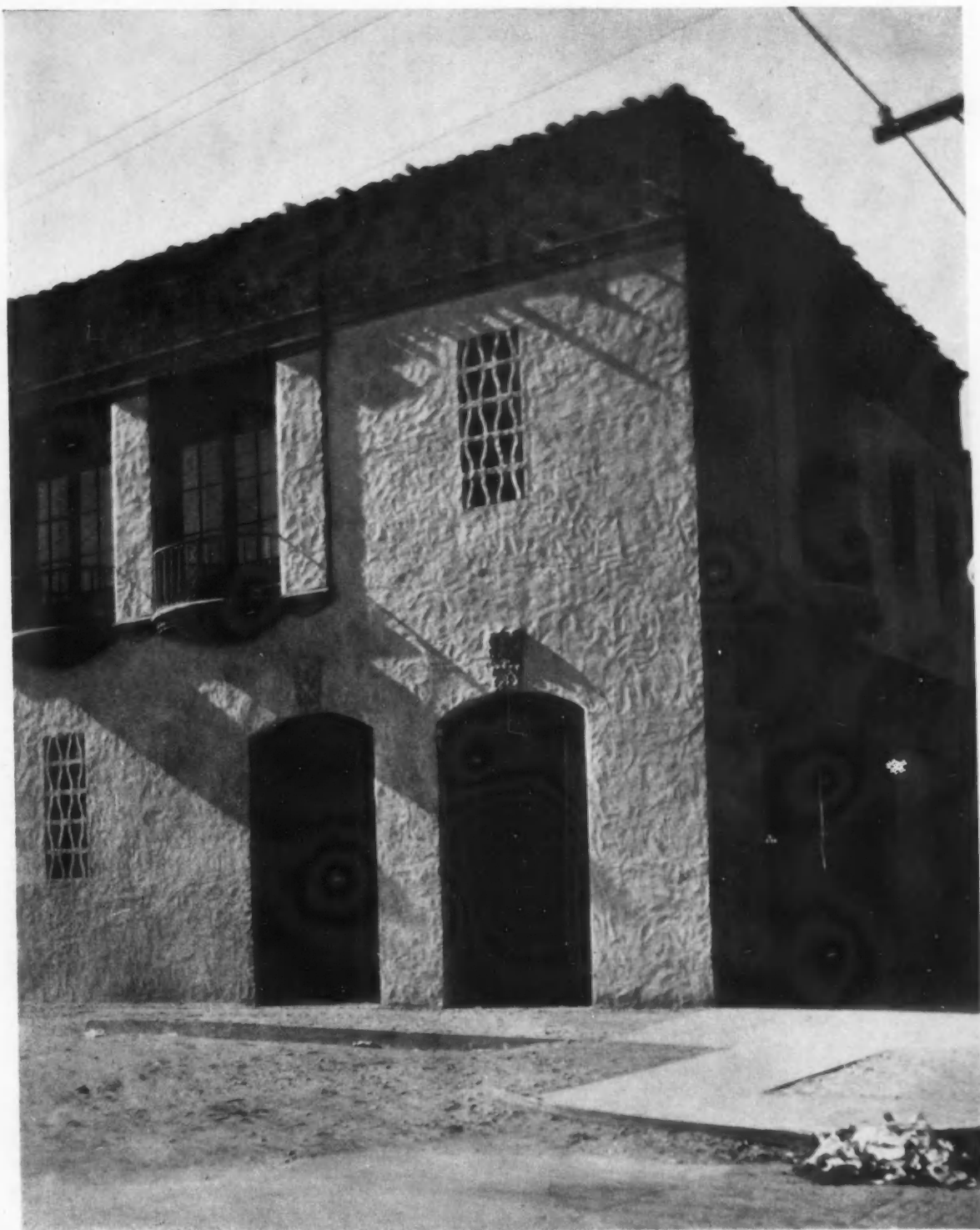


SHOP FRONT DETAIL. BUILDING FOR MR. SPENCER THORPE, LOS ANGELES.  
MORGAN, WALLS & CLEMENTS, ARCHITECTS

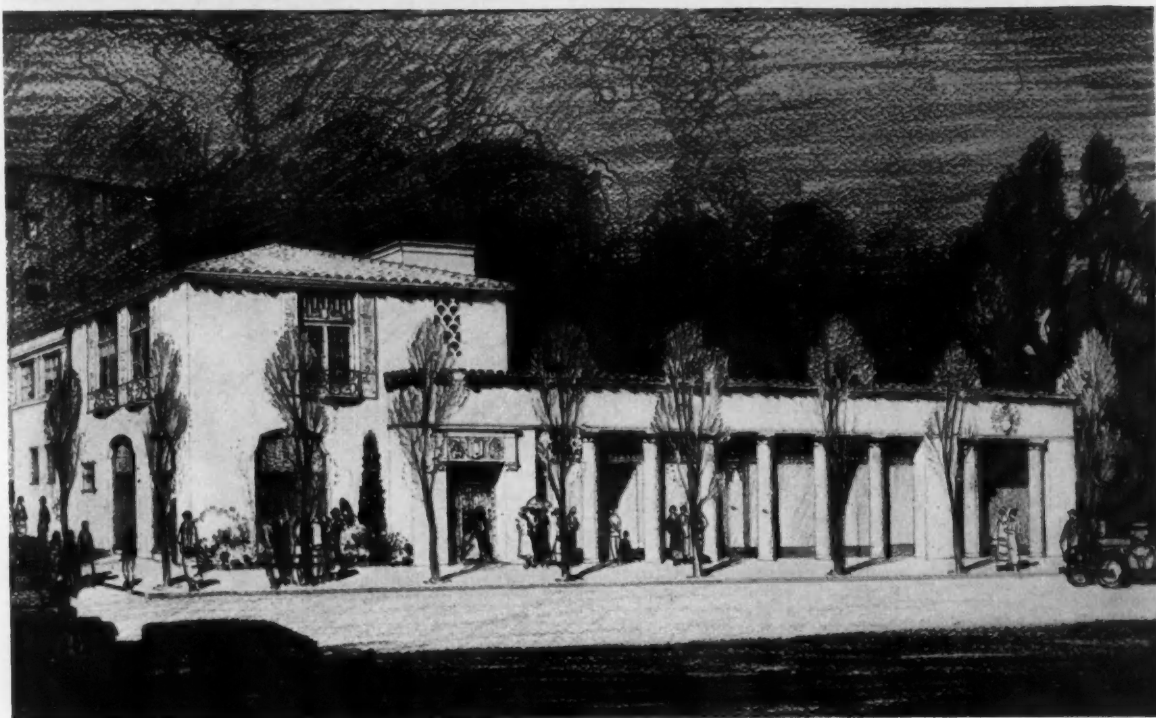
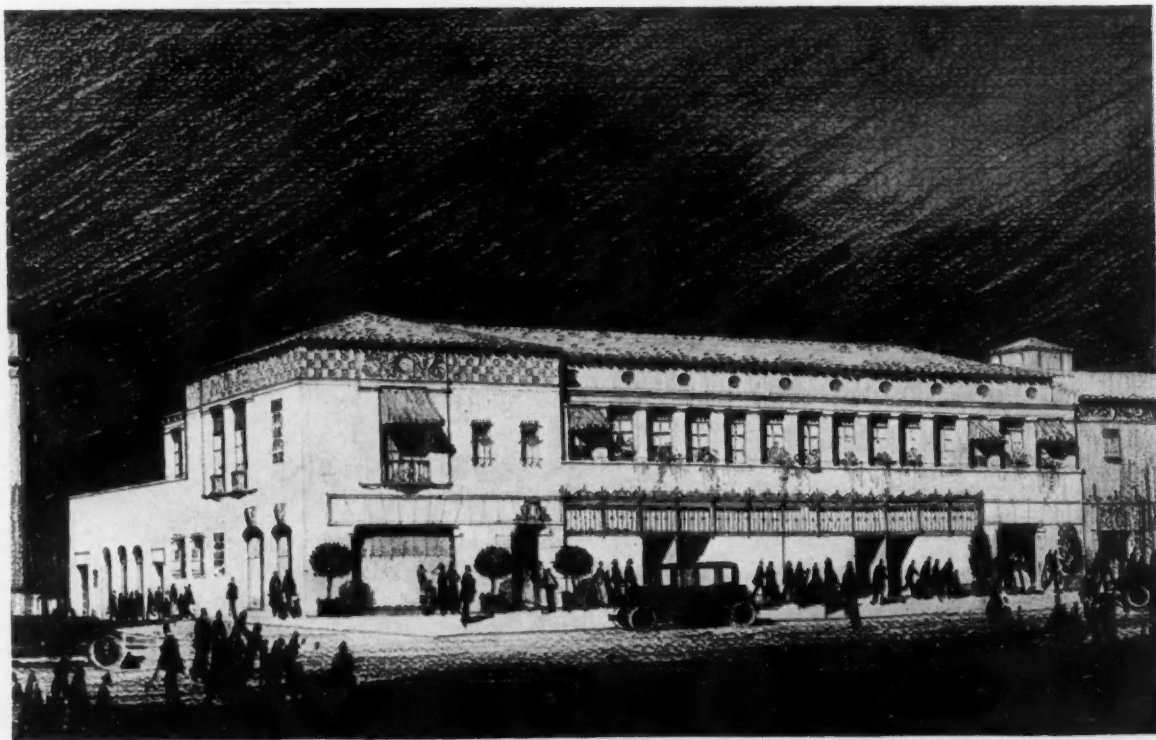




ENTRANCE DETAIL. BUILDING FOR MR. SPENCER THORPE, LOS ANGELES.  
MORGAN, WALLS & CLEMENTS, ARCHITECTS



CORNER DETAIL. BILLOCKE ESTATE BUILDING, LOS ANGELES.  
MORGAN, WALLS & CLEMENTS, ARCHITECTS



ABOVE: BILLCIKE ESTATE BUILDING, 7TH & GRANDVIEW STREET, LOS ANGELES.  
BELOW: BUILDING FOR MRS. E. M. HITE, 7TH & CORONADO STS., LOS ANGELES.  
MORGAN, WALLS & CLEMENTS, ARCHITECTS

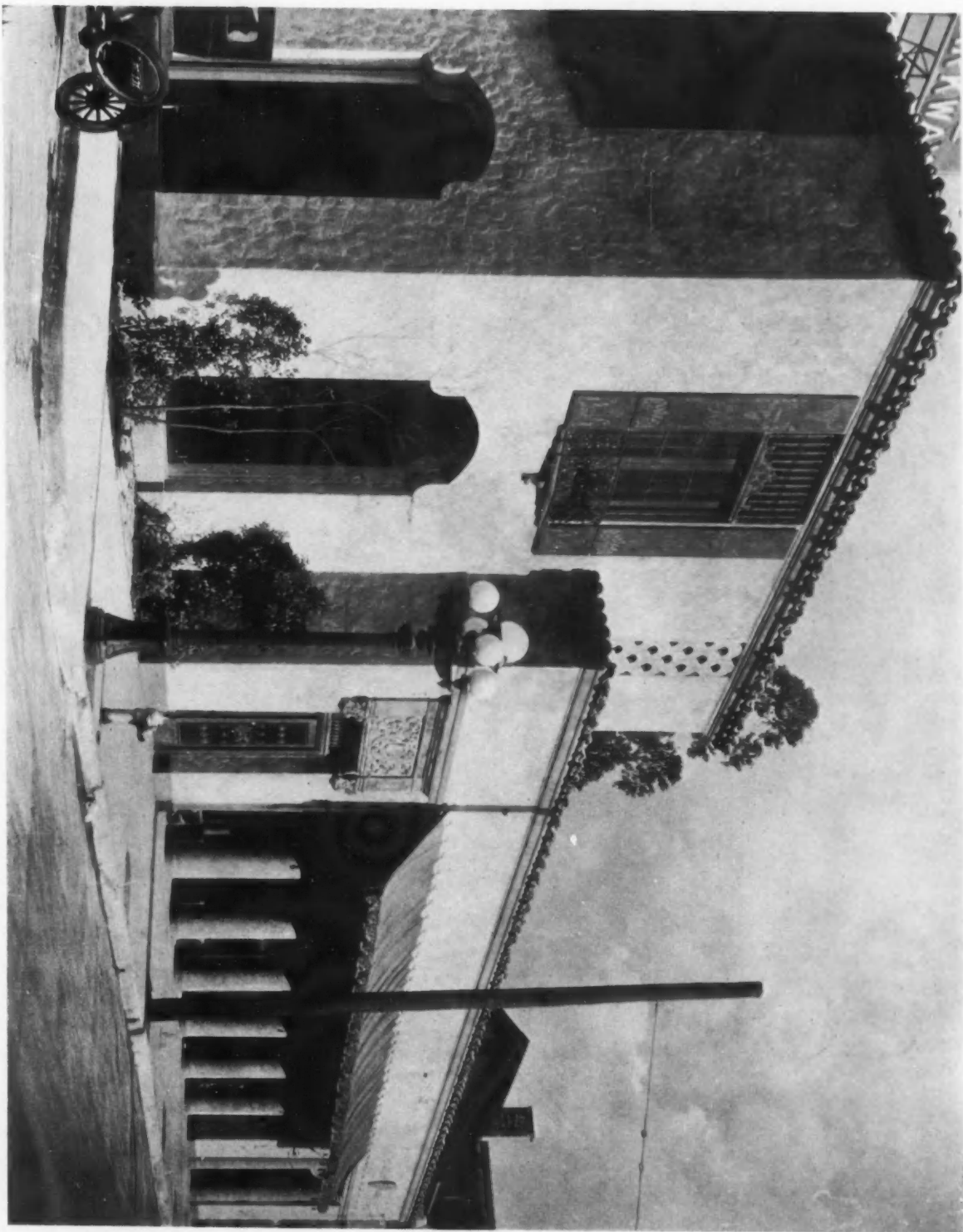




ENTRANCE DETAIL, BUILDING FOR MRS. E. M. HITE, LOS ANGELES.  
MORGAN, WALLS & CLEMENTS, ARCHITECTS



SHOP FRONT DETAIL. BUILDING FOR MRS. E. M. HITE, LOS ANGELES.  
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GEORGE W. KELHAM, ARCHITECT

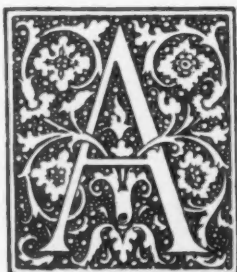
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## ADDRESS WELCOMING DELEGATES TO COMMON BRICK MANUFACTURERS' ASSOCIATION *of* AMERICA



ADDRESS of Mr. Reginald Johnson, President Southern California Chapter, American Institute of Architects, before National Convention at Los Angeles, Biltmore Hotel, of Common Brick Manufacturers' Association of America.

Gentlemen: I have come here on behalf of the Southern California Chapter of the American Institute of Architects to convey to you their greetings and best wishes.

There are just one or two words that I would like to say, and they are that I feel very strongly that the architects in Southern California are coming more and more to the realization that such criticisms as Mr. Boyd made in his talk the other night to us, are very true.

He mentioned the fact that in going around Los Angeles he noticed that many of these massive Spanish, Italian and Mission type buildings are really built on two-by-four studs.

I feel that this is an opportunity for the architects to express their appreciation and desire for more permanent building in Southern California. When I started out some twelve or fourteen years ago, I tried to meet the demands of my clients, as you always face demands of this sort, in giving them something for nothing, and the result was that the telephone was pretty busy, when the rainy season started.

The more I go along, the more I find that we need just as good construction out here as we do in the East. As it happens, I have built quite a bit in the East. I have built in Chicago, in Youngstown, and a number of other places, and I have had an opportunity of comparing the type of wall, of water-proofing, of flashing, that is used there with the type used here. Our experience has led us to the conclusion that we have to build in just about the same way, if we want to get permanent results, and make a real building out of a structure.

You might even go so far as to call to the attention of the people of this country the fact that the construction, at least of their outside walls, of permanent material does not mean a large additional expense. In fact, I think the architects in a great many cases, fail to realize how little extra it does cost to build of a real material, and I think they need some education in that. It may seem strange, but they get their bids, remember, as a whole. They are not approaching it as the contractor does; they work the thing out on a cubic basis, or on a square

foot basis, and in many instances, I am sure that they fail to realize how little additional money would have to be put into a building to build the outside walls, at least, in a permanent manner. If you can put over that propaganda, as I know you are trying to, you will find the support of all well-trained architects. They are only too thankful to see their clients educated, and any information on that subject which they can get from the outside, from outside the architects' offices, just helps to sell the idea a little better. We have got to build more permanently in Southern California, and I hope in the next few years we will, as a result, use a great many more common brick.

Now I may be presumptuous, and those of the convention who are advertising experts may not agree with me at all, but, just as a layman, looking at the thing, and as an architect, I would like to suggest for your consideration, that in the propaganda which you send out throughout the country, you stress the advisability of building of a permanent material, and you might even go so far as to mention common brick, hollow tile, concrete, stone or any of the permanent materials. I believe it would carry a very great deal of weight if you did not limit the advertising to brick. It makes very little difference in many cases, to the architect, what the structure is built of, as long as it is a basic material, and in the advertising matter which we receive as architects, when we see that the manufacturer is stressing his own particular product and talking it up for permanence and lack of upkeep, and so forth, we are a little bit inclined to be suspicious, but if the broader principle of a permanent material would be brought home, it would be of great value, in my opinion, to the architect.

\* \* \*

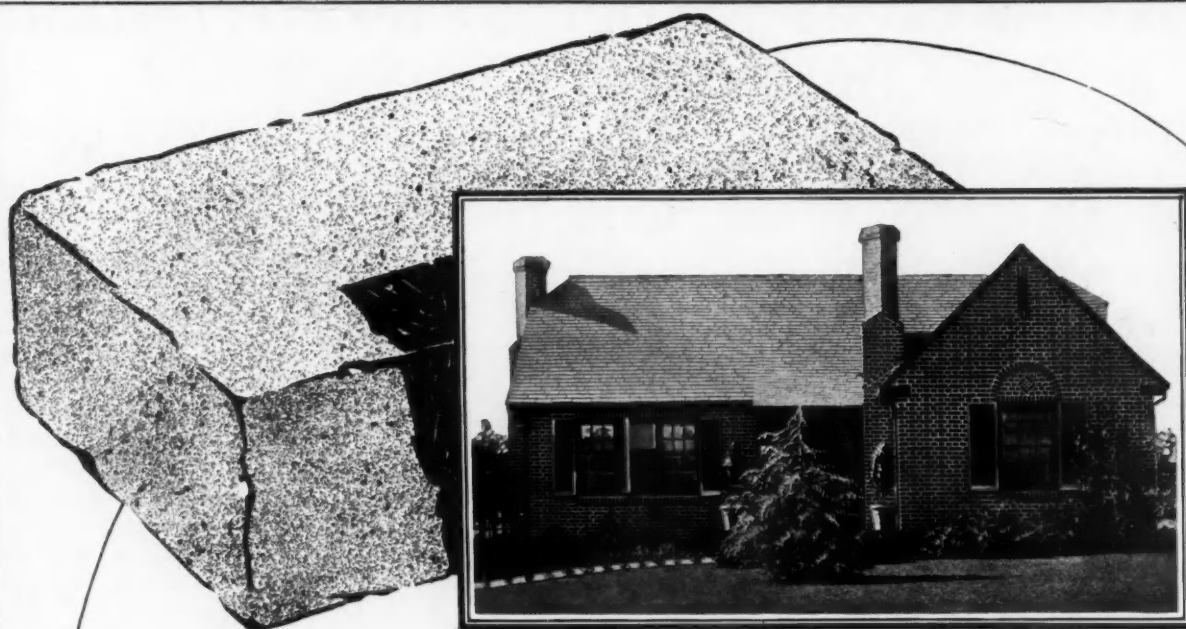
Certified Elevator Inspectors of the State of California have called their annual convention to be held in San Francisco, on the 20th and 21st of February, in the Blue Room of the Hotel Whitcomb. Many interesting discussions and talks on all phases of construction and operation of elevators will be on the entertaining and instructive program which the committee has arranged.

\* \* \*

An attractive pamphlet entitled "Guaranteed Plastering" has been issued by the Master Plasterers' Association, of San Francisco. The illustrations are well chosen, the message well conceived and well put, the presswork excellent. This little pamphlet should be valuable for information and inspiration.

\* \* \*

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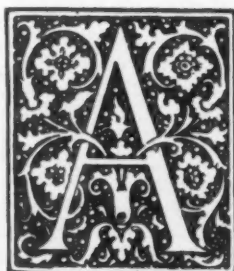
DEPARTMENT A-8

**California  
Common Brick Manufacturers  
Association**

342 DOUGLAS BUILDING · LOS ANGELES



## ADDRESS OF D. KNICKERBACKER BOYD, FORMER SECRETARY & VICE-PRESIDENT, A. I. A., TO CONVENTION



ADDRESS, in part, of Mr. D. Knickerbacker Boyd, before the Sixth Annual Convention of the Common Brick Manufacturers' Association of America, on February 14, 1924:

"In pleading the cause of sound construction and the use of brick in such construction I feel that I am only pleading the cause of humanity. The brick industry, and the manufacturers of good, honest common brick are solidly behind the principle of service to mankind.

"Approaching the subject of brick walls and brick houses, I wish to touch upon a subject which is of vital importance, it seems to me—and that is the question of fire with regard to building construction, and the lessons which it seems to me we can all learn from the architecture which we have seen around here.

"I have been greatly impressed with the character of the architecture and construction in California since I came here because it has been done so quickly. However, it seems to me unfortunate that the real estate man here, who is the promoter or subdivider, has been doing too much of the work, and the architect too little. As a consequence, the construction and the design are both suffering, and there is a type of building construction which is found but rarely in the East, and which I regret to see here. I mean the sham architecture, the sham construction. I think the reason for this—but not the excuse—is the influence of the motion picture industry, which is built on hocus pocus, sham and thin air, so far as the stage settings are concerned. I have seen buildings here that look as though they had walls there or four feet thick, and next to them are duplications of the same structures built of nothing but tar paper, poultry netting and stucco, much after the fashion of the motion picture sets. What can be expected in the way of safety to the occupants and the community when there are buildings that are so constructed?

"It seems to me that the citizens in this community should give a great deal of thought to the improvement of those types of construction so that the great danger of conflagration will not exist and so that safety of life will always be the main consideration.

"In connection with fire and its effect, we always think too much in terms of the loss in dollars. Let us forget the money and consider what it means in the loss of human toil. Just as an illustration of the terrific economic loss caused by fire, I have prepared a few figures which will indicate to you roughly what the fire in Berkeley meant.

"It was spoken of in the newspapers as a ten-million-dollar loss. But I have resolved that into terms of the number of working hours spent by men in the various trades which would have to be made up to replace the damage. The results of all those hours of labor is now wiped out forever. There is nothing of greater importance, next to human life, than human effort. We find that in the Berkeley fire there was lost carpenters' time alone to the extent of 1,860,000 hours, 232,000 days, or what would require one man working for 845 years to replace.

"The time lost by hod-carriers, plasterers, plumbers, painters, electricians, would take one man 1,718 years to replace. Yet this was the destruction wrought in a few hours by a so-called ten-million-dollar fire.

"I could resolve all this into figures which would show that when a fire like this takes place, there is very little lost in the way of brick work, masonry, and bricklayers' time. One can see after such a fire as Berkley's, the monuments to brick work that stand there in the chimneys and walls that are left, and in the foundations that remain.

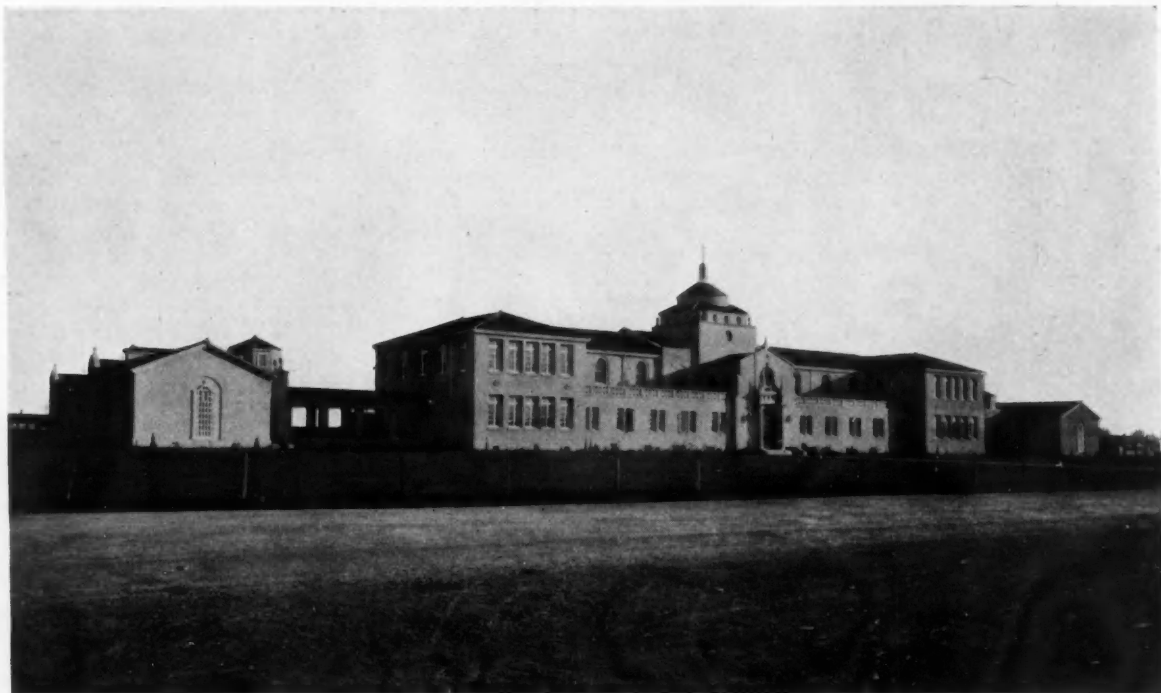
"Let me add, that as an architect, I am a keen enthusiast on the subject of common brick, because it can be used as a facing, or it need not be. It is the wall all the way through, and it is an expression of the honesty of the construction of the building to have it on the exterior as well as on the interior. Only selection on the part of the bricklayer and the architect is needed to secure almost any results desired.

"We find that much of the history of this country is written in terms of common brick. Going back to the Governor House in Massachusetts, which was built in 1600, Independence Hall in Philadelphia, and the Old North Church in the same city, I could mention all kinds of monuments built of common brick, which show and record the history of this country. Some of these old structures have in them lumber and stone sent to this country from abroad.

"As building increased, common brick was used less and less, until there came a period, at least in the East, when there came to be used what we know as "pressed brick." This marked the decadence of the architecture in this country—a situation from which we were rescued by the face brick industry.

"In Philadelphia, Washington and Baltimore the buildings have been painted until one cannot tell the renovated buildings from the pressed brick structures, because of their identical color. But a Mr. McKim stepped in with an innovation soon after the pressed brick age. He wanted rough bricks for the Harvard Gates, and instead of taking the better brick he took the culls from the brick yard, with the result that we now have the "Harvard Brick," one of the aristocrats of brickdom. Some call it a face brick. It is difficult to tell the difference between a face brick and a common brick, but if a brick is a good one, that is all any of us should be concerned with. We want it to have the artistic effect that people demand today.

"I should like to stress not only the use of common brick as a facing brick, but its use as a material which will give the architects of this entire section, and those of the whole country, the opportunity to get the textural effect that we want, and which is being striven for here in California. These effects can be obtained by brick itself, with all sham eliminated. We have the expression on the outside of the material which is used on the inside, and we do not then have those buildings which I described before as appearing solid on the outside and hollow and ready to burn on the inside."



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## · EDITORIAL ·

GOOD architecture, to a large part of the general public, consists of an assemblage of lines and colors and shades, pleasingly put together on a sheet of paper. It may be admitted that there are a few architects who seem to take the same view-point.

In other words, architects are accused of being artists. That is no term of reproach, and, indeed, to imply the reverse—that an architect is not an artist—would be an insult and a libel. Architecture without art would be—what, alas, it often is, in this Land of the Free. Let us not pursue such an unpleasant and unprofitable subject.

The real architect, however, is practical as well as artistic. There is no fixed proportion of these qualities; a wise man recognizes on which side he is deficient, and engages or associates service to equalize these two elements. No matter how lovely a design may be, its execution determines its first success, and substantial construction is essential for an ultimate judgment of merit.

And now a third consequence of good architecture is beginning to be recognized; practical, but it cannot be said to derive from the constructive or business side of the profession, alone. A good architect's work is beautiful; it is well constructed; and now it is found to pay.

Mr. Hewitt's article in this issue, written in his individual and striking style, demonstrates the immediate profit returnable from a particular investment in good architecture. Examples are not confined to one type of building. Someone has said that in America everything is for sale. It is true that there is such a constant, universal change in affairs, in the affairs, at least, of most men who engage in building operations, that a good profit, or the desire to expand, will induce a sale on practically all kinds of property. As for rental values, it is inevitable that when housing shortage is relieved, those premises will still be in demand which are well designed, well equipped, well constructed; and other buildings will suffer. They will lack tenants, or cut their rates; in either case, a reduced income will be the result.

Sight, and foresight, are the exception rather than the rule. There is some progress; but there is still far too much blind rushing into building schemes without expert service. How many of these crude, flimsy cracker-box apartment houses, for instance, will be staring us in the

face a few years from now—shabby, stained, half empty, festering sores on our civic bodies? For the protection of our general interests, for the benefit of individual property and business, if not for esthetic reasons, let us have more real architecture.

\* \* \*

From the bulwarks of the Tehachape has been hurled a challenge, to the impregnable fastnesses of Visitiacion, Tamalpais and Diablo. The Southrons urge the Highlanders to a test of valor; they have flung down the gage of combat.

Which means that the Southern Chapter, A. I. A., has challenged the San Francisco Chapter to a series of golf matches, to be held alternating years at Del Monte and at Santa Barbara. It is proposed to pick a team of golfers to represent each chapter, and to encourage the attendance of a Gallery from the Home Towns, to cheer on their champions, to assist in celebration and consolation. If the members of the two chapters get acquainted, incidentally, the relations of the Chapters will certainly not be endangered. For each consists of men of fine character and high ability. To know is to understand.

\* \* \*

Further illustrations of the Los Angeles shops which are shown in this issue will be published in April, since space was lacking for a full presentation this month. Photographs of three more of these shops, with accompanying interior views, will be given. We believe that our readers will welcome these additional illustrations, inasmuch as such an original and attractive note has been struck which is successful both from the artistic and the practical standpoints.

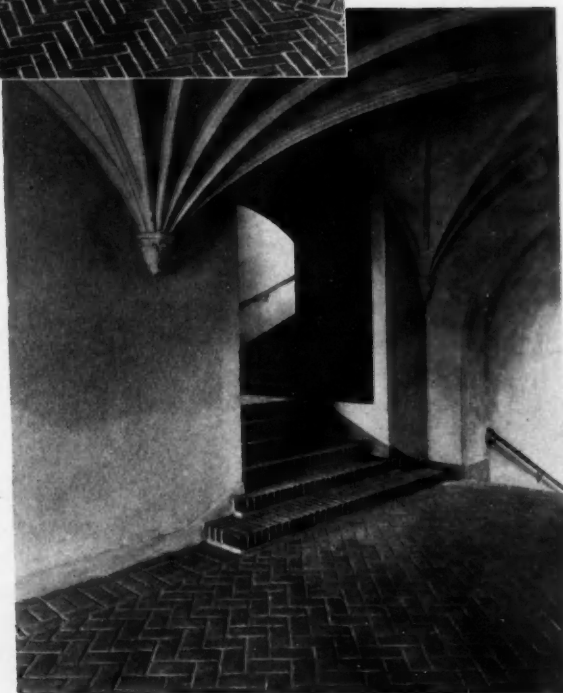
\* \* \*

Plans for the Architectural Exhibition to be held at the Bohemian Club, San Francisco, April 7 to 12, under the auspices of the San Francisco Chapter, A. I. A., are developing in such shape that an unusually fine exhibition is assured. Since no such showing has been given for seven years, there is much material available, and the record of local progress thus manifested will be noteworthy. In the May issue of the Pacific Coast Architect will be given a full account of the exhibition, with a large number of illustrations; there is to be no "year book," as was formerly the custom.





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## · SOME · FINE · INTERIORS ·



THE interior views that are here shown may well be considered models for the treatment of special shops and cafes. They are just what such places should be; decorative without being fussy, original without being bizarre, cheerful without being gaudy. The wall surface has effective texture, but obviously makes a good background for display purposes.

Especially interesting is the treatment of the ceilings. Whether flat, curved, or sloping, or plaster or of wood, the ceiling is always made a special feature of decorative value, an accent which is justified and required by the expanse of plain wall surface.

A notable factor in the general effect is the

skillful use of wrought iron on grills, balconies and light fixtures. Where there is woodwork, it is well proportioned and detailed. Where stencil ornament is applied, it is excellent in design and scale.

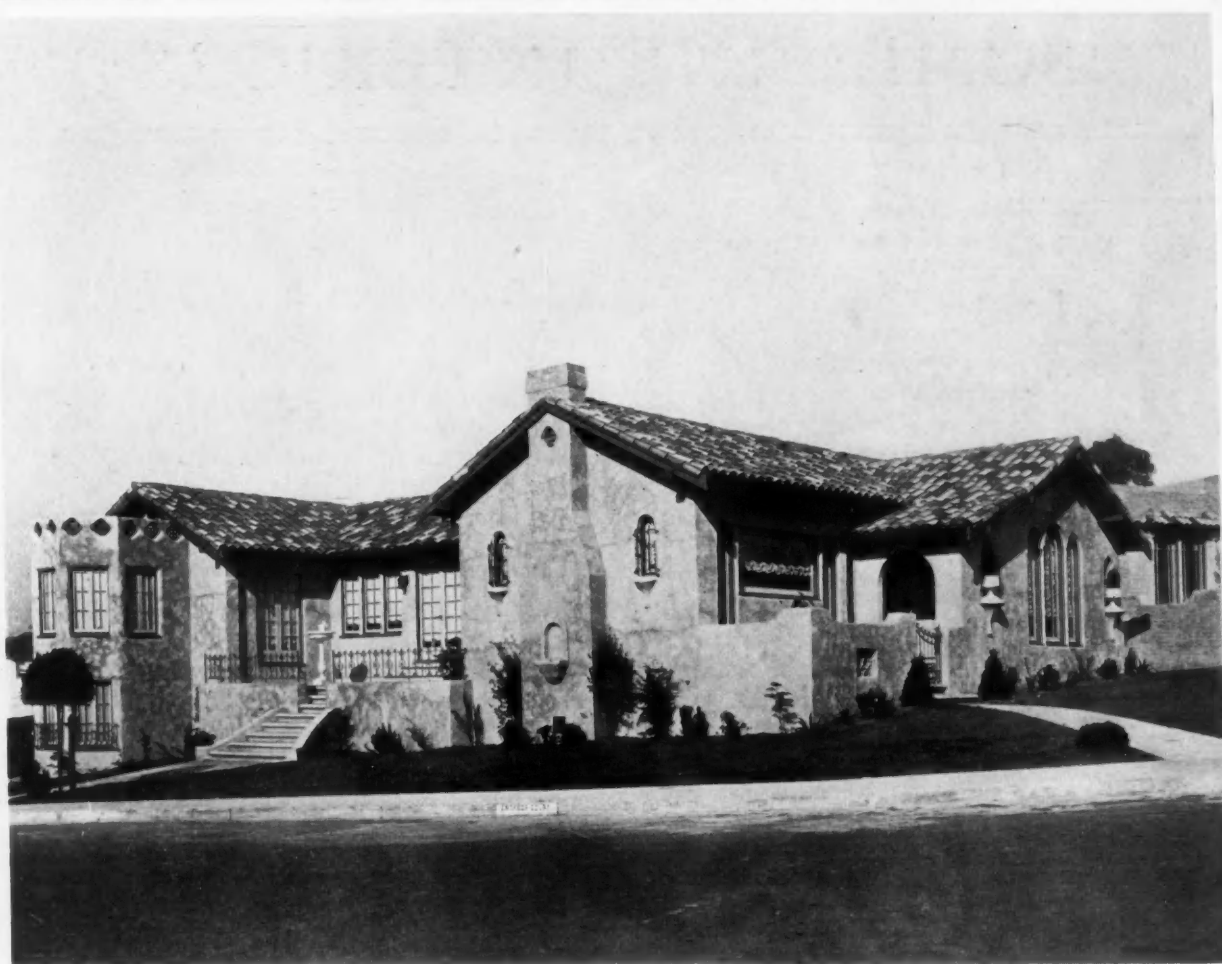
Although these photographs cannot show the color scheme, the use of color is clearly indicated. In reality, it is very charming and plays an important part in the success of the ensemble.

It must be emphasized that while these interiors show imagination and originality, they are based upon essentially good principles of design. A sense of proportion and balance is preserved. With all their gayety and decorative quality, there is not lacking a certain amount of restraint. This is undoubtedly good business, but it is equally good architecture.

(Continued in April Issue)



INTERIOR OF SHOP. LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS



HOME OF ARTHUR E. MAUMUS, SAN FRANCISCO

ARTHUR E. MAUMUS, DESIGNER AND BUILDER

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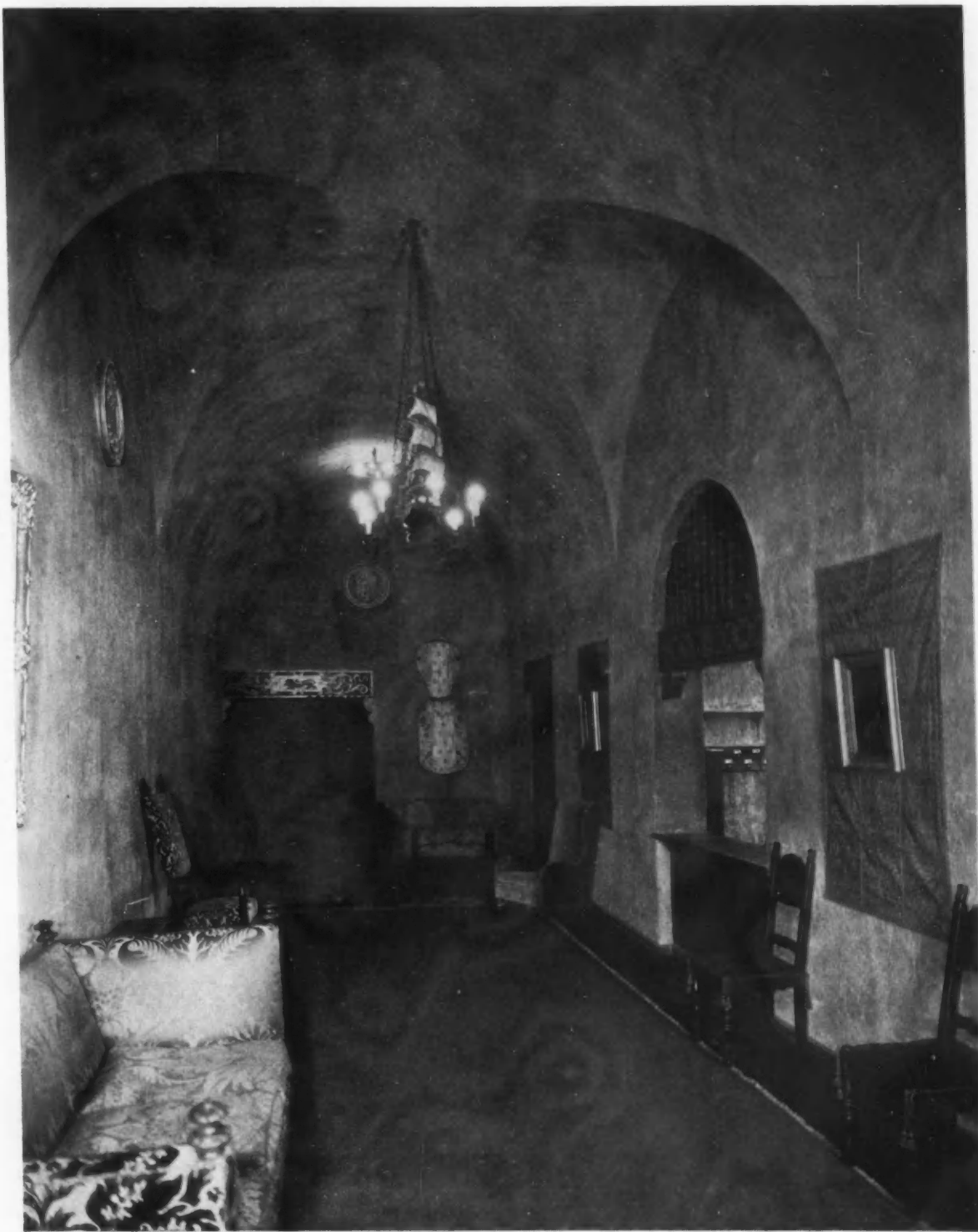
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RICHELIEU CAFE. LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECT



DETAIL OF WROT IRON GATE. RICHELIEU CAFE, LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS





INTERIOR OF SHOP.  
BUILDING FOR  
MRS. E. M. HITE,  
LOS ANGELES.  
MORGAN, WALLS &  
CLEMENTS, ARCHITECTS



SHOP INTERIOR. BUILDING FOR MR. SPENCER THORPE. LOS ANGELES.  
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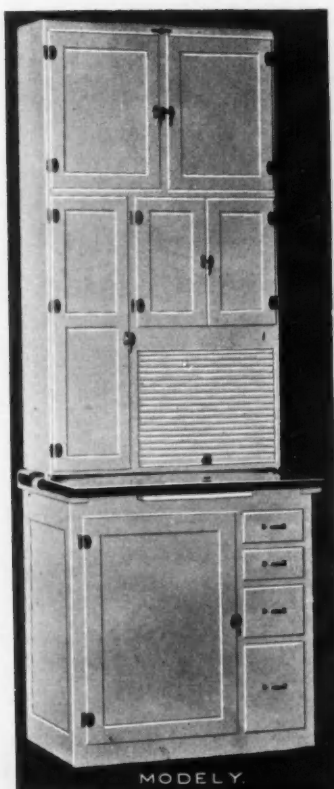
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SHOP INTERIOR.  
BUILDING FOR MR.  
SPENCER THORPE,  
LOS ANGELES.  
MORGAN, WALLS &  
CLEMENTS,  
ARCHITECTS



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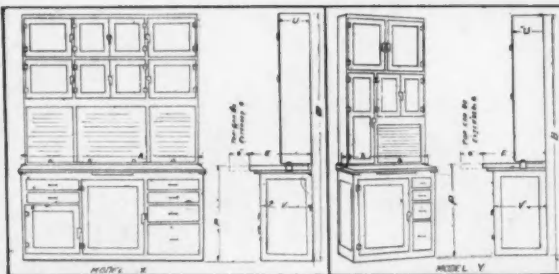
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**COPPES BROTHERS & ZOOK**  
NAPPANEE - INDIANA



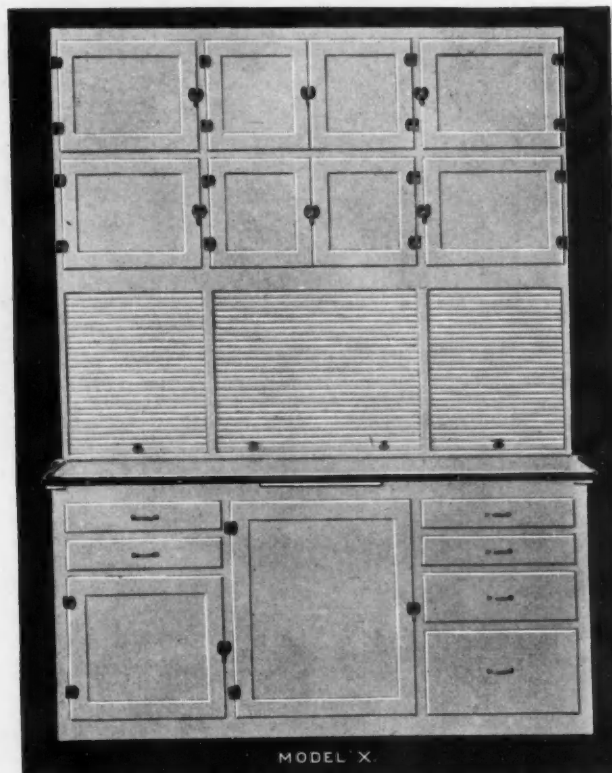
#### DIMENSIONS MODEL X

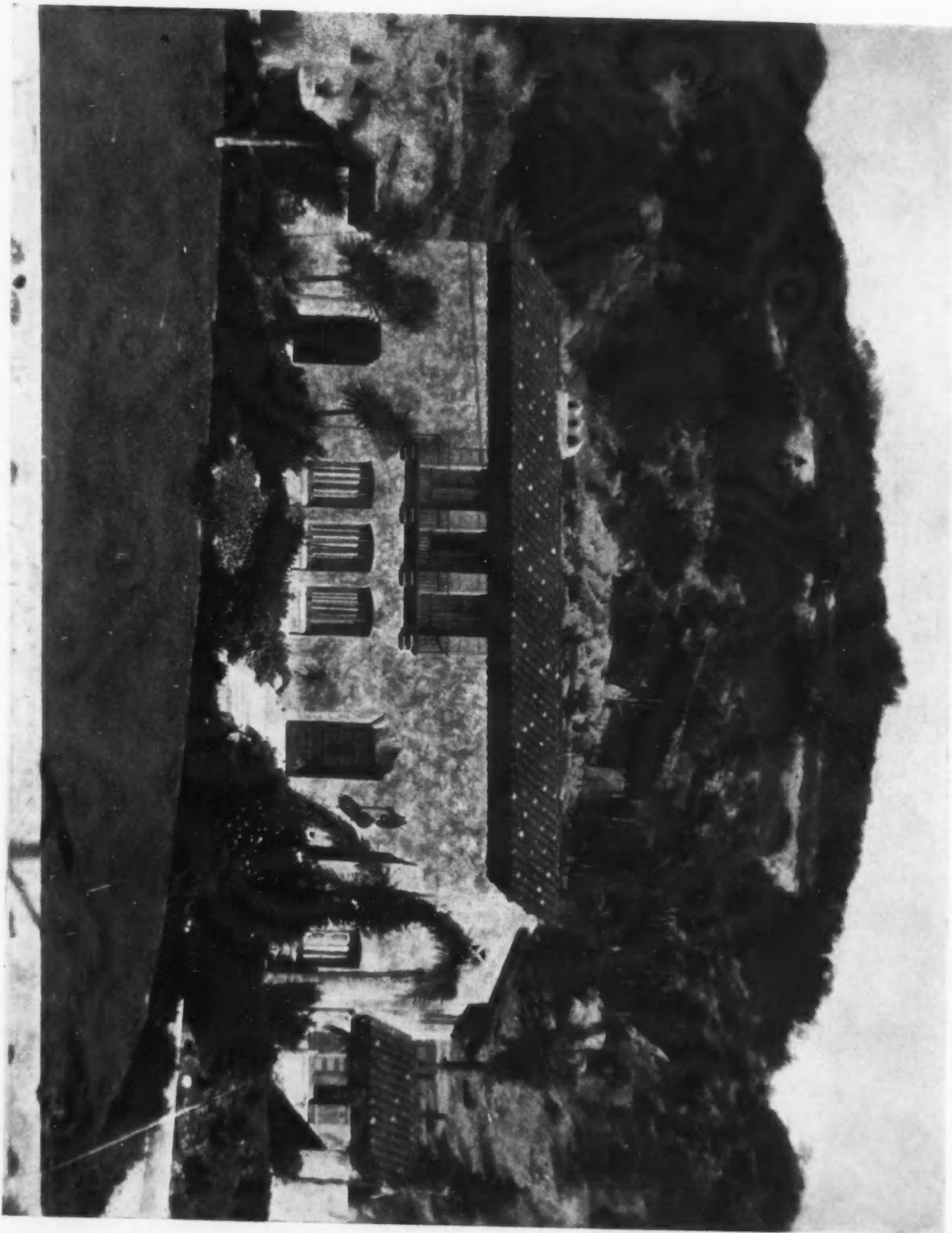
A—Overall width	74 inches
B—Overall height	96 inches
E—Overall depth	24 inches
P—Height worktable	36 inches
Porcelain top	23 x 72 inches
U—Top depth	20 inches
V—Base depth	20 inches
Weight crated	600 pounds
Top can be extended	8 inches



#### DIMENSIONS MODEL Y

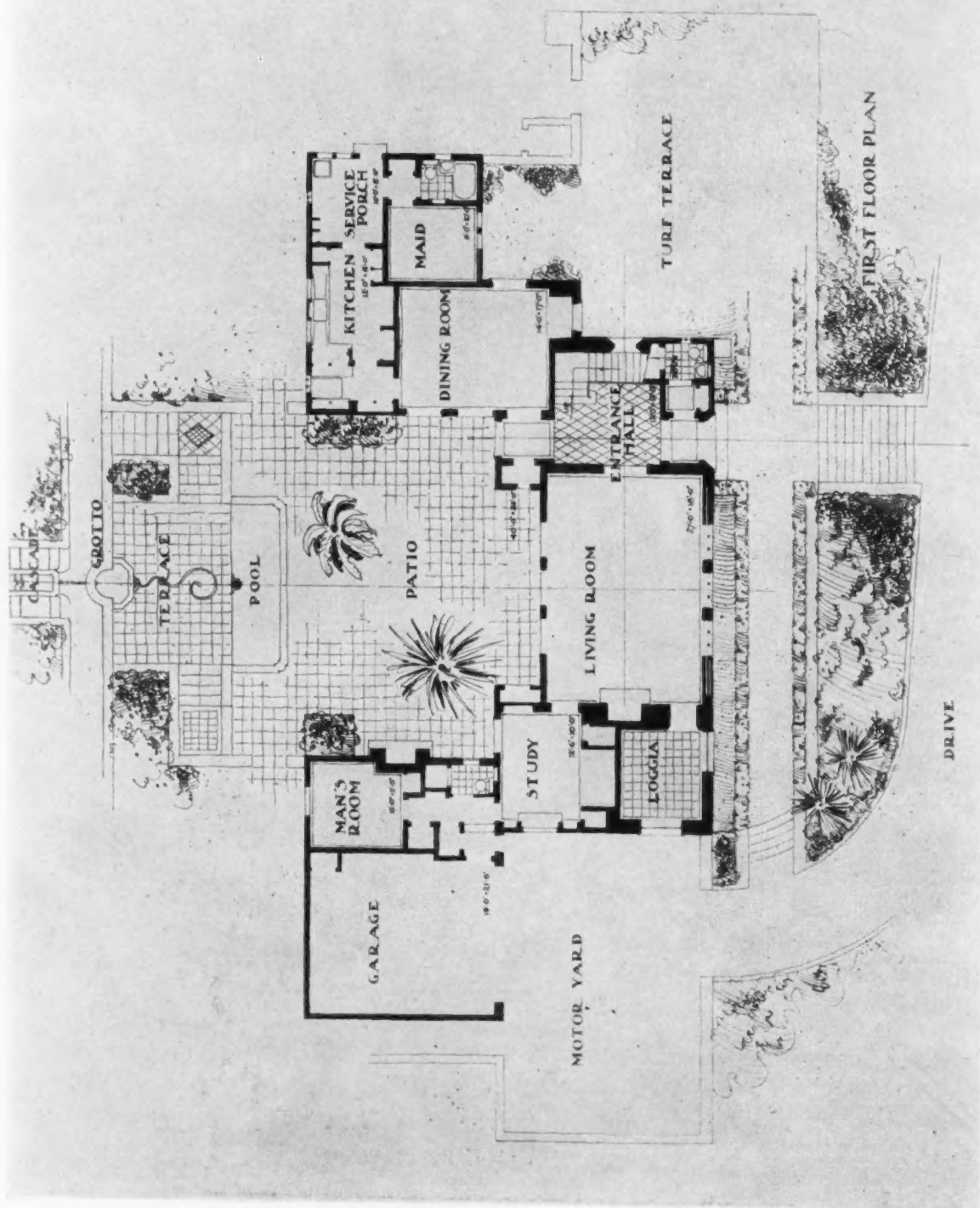
A—Overall width	38 inches
B—Overall height	96 inches
E—Overall depth	24 inches
P—Height worktable	36 inches
Porcelain top	23 x 36 inches
U—Top depth	11 1/2 inches
V—Base depth	20 inches
Weight crated	315 pounds
Top can be extended	8 inches



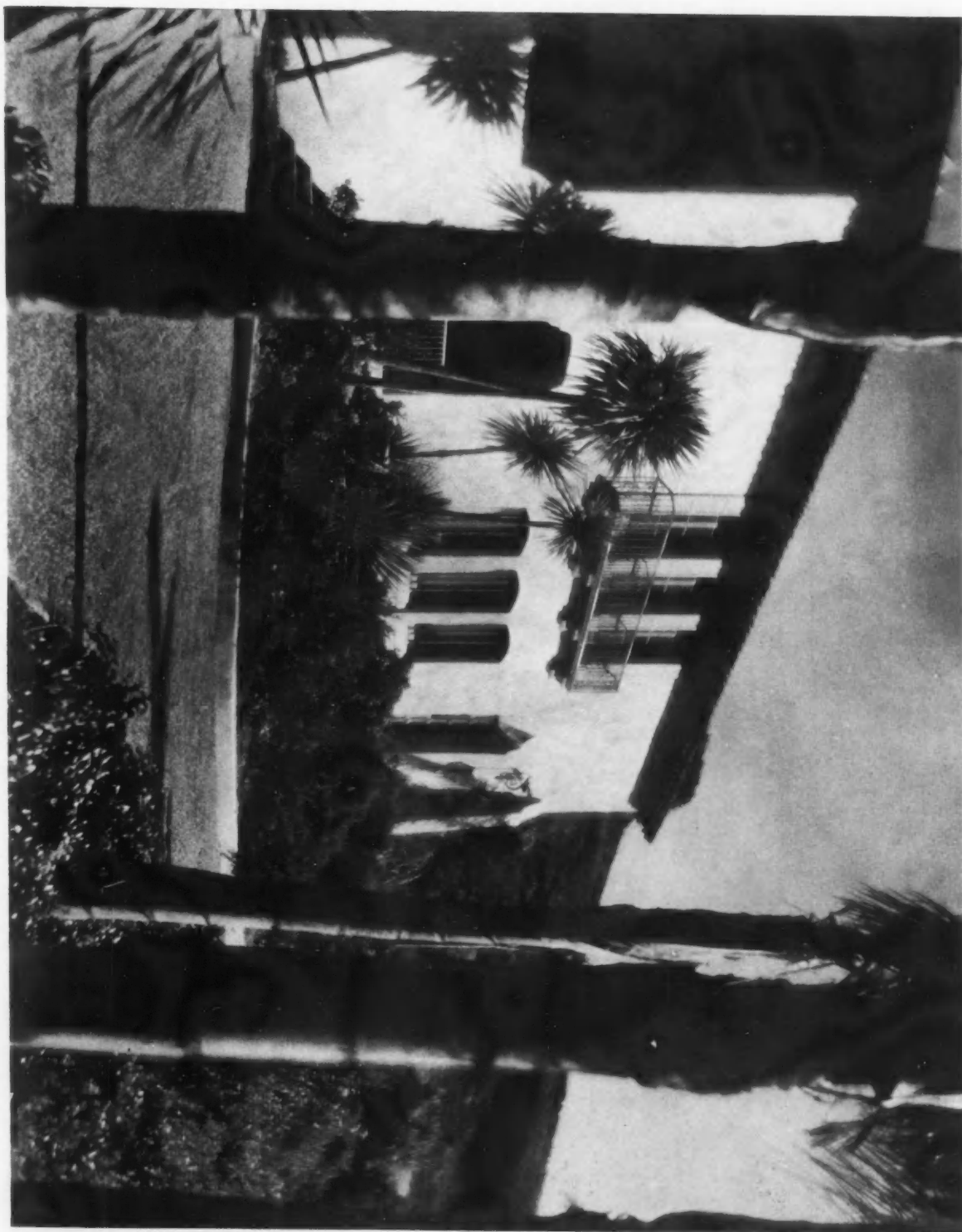


ENTRANCE FACADE,  
RESIDENCE OF MR.  
CHARLES SEYIOR,  
LOS ANGELES.  
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& CLEMENTS,  
ARCHITECTS

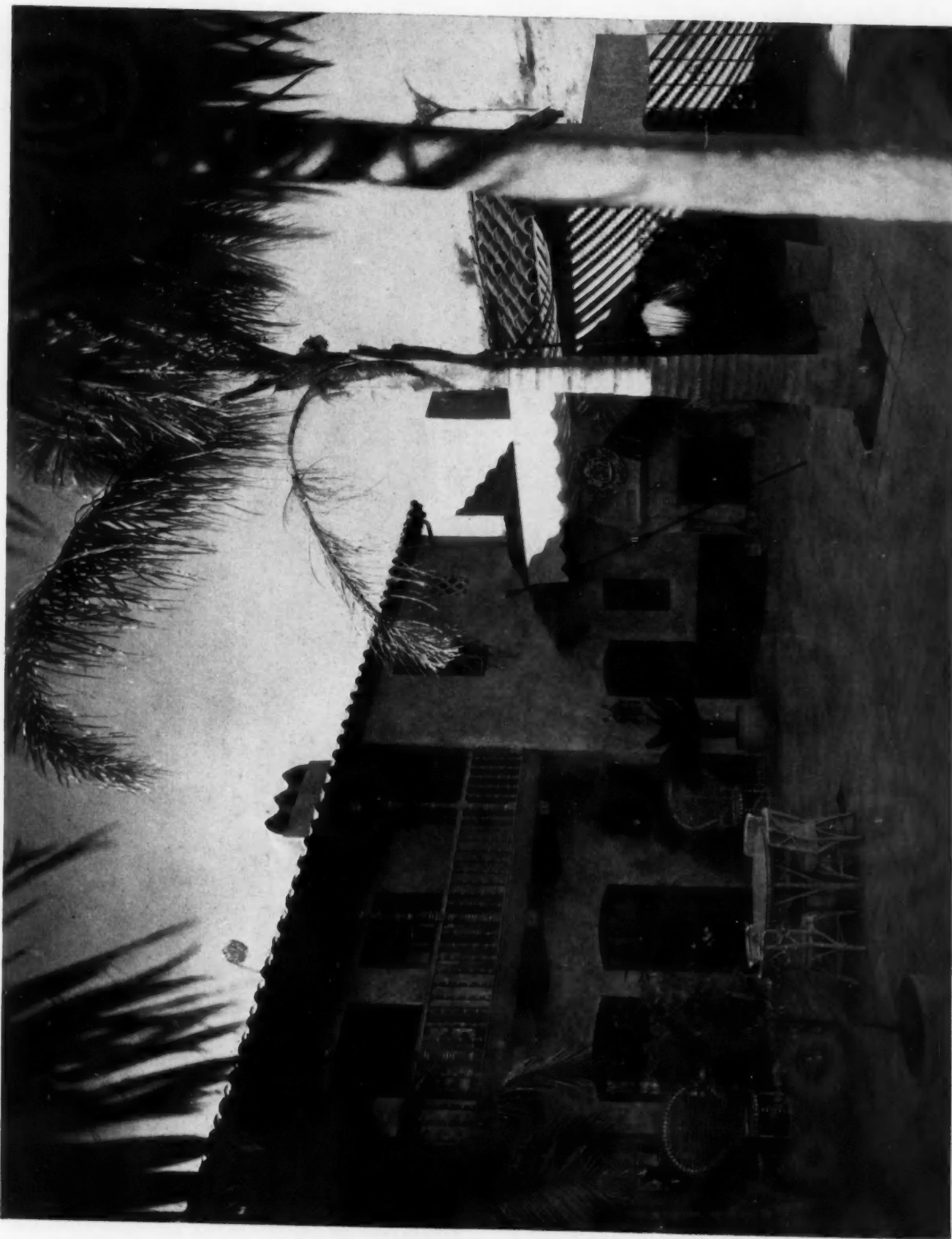




FIRST FLOOR PLAN.  
 RESIDENCE OF  
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 LOS ANGELES.  
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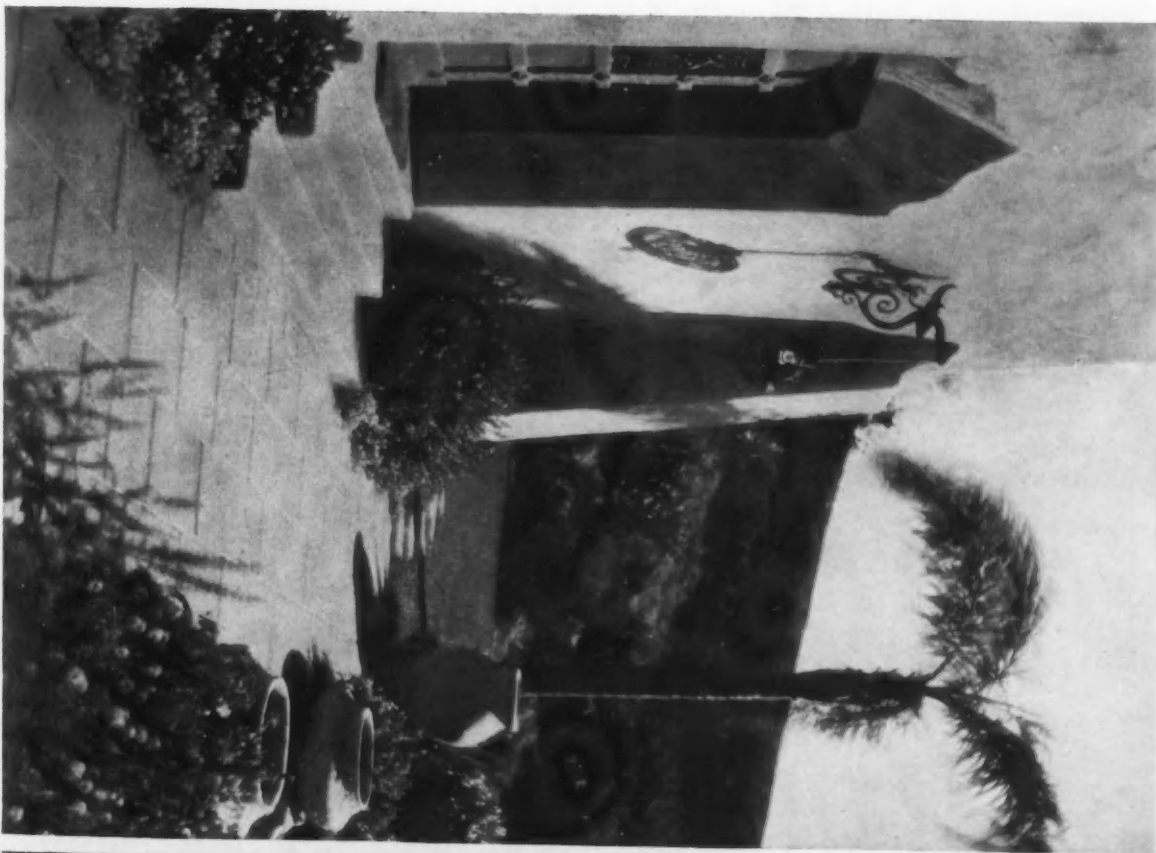


ENTRANCE FACADE.  
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PATIO, RESIDENCE  
OF MR. CHARLES  
SEYLER,  
LOS ANGELES;  
MORGAN, WALLS &  
CLEMENTS,  
ARCHITECTS





RIGHT: FIREPLACE IN PATIO, RESIDENCE OF MR. CHARLES SEYLER, LOS ANGELES. LEFT: ENTRANCE DETAIL, RESIDENCE OF MR. CHARLES SEYLER, LOS ANGELES. MORGAN, WALLS & CLEMENTS, ARCHITECTS

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WATER GARDEN FROM PATIO. RESIDENCE OF MR. CHARLES SEYTOR, LOS ANGELES  
MORGAN, WALLS & CLEMENTS, ARCHITECTS





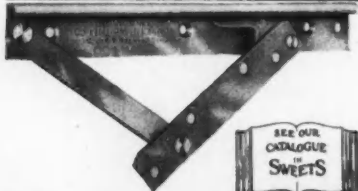
LORD MOTOR COMPANY BUILDING, FIGUEROA STREET, NEAR PEACOCK, LOS ANGELES  
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**ALTHOUGH** the fifteen Pacific Coast cities of greatest population have issued 427,004 building permits, calling for investment of \$1,063,888,322, during the four years beginning with January, 1920, they have not been building in proportion to their growth. These cities have increased in population by 1,020,831 newcomers, and housing of all types is today less plentiful and rental schedules generally higher than at that time. Every growing city in Washington, Oregon, California, Idaho, Utah, Nevada and Arizona, must expect more intensive building during 1924 and for several years to come than heretofore, or fail to meet the requirements of a rapidly increasing population.

Great as has been the building programs of these cities in recent years, few have been erecting new buildings in proportion to increase in population. The result is a housing shortage in most of them greater than existed at the close of the war-time period of inactivity in building, and in the vast majority of these cities rent schedules generally prevailing today are higher than at that time. If adequate provision is to be made for the many thousands of newcomers to these cities, the building program of the West must be materially increased during the next few years.

The average investment in new construction for each newcomer citizen is \$1042, on a basis of one building permit issued for each 2.38 newcomers. But six cities report newcomer investment ratios greater than the average, the notable most being Salt Lake City, which, nevertheless reports no reduced rentals. A notable example of low ratio is that of San Francisco, which has invested but \$753 in new buildings for each newcomer, and where rent schedules range from 40 percent increase for flats, to 75 percent increase for apartments, over rentals of 1920.

The average building permit for these fifteen cities during the four years period has been \$2481. In San Francisco this average figure is \$4719, and but one building permit was issued for each 6.26 newcomers, indicating a relatively greater number of apartment houses, rentals, commercial structures, etc., and fewer permits for individual housing than in most other cities. It also shows an increasing housing shortage reflected by the higher rent schedules.

In Los Angeles, the newcomer investment ratio and that of the cost per permit are but slightly above the average, yet today's rental schedules in that city range from 20 percent to 40 percent above those of 1920. These figures show a greater proportion of individual housing construction than at San Francisco. The Los Angeles increase in population for this period has been 73 percent, and its roster of newcomers numbers 425,266, more than 41 percent of the total increase for the entire list of fifteen principal cities, while its four years' building total is 43 percent of the whole.

Building costs have slightly and gradually increased since January of 1920, so that today's rental schedule cannot accurately reflect a true ratio of housing shortage. Rentals, however, always indicate more truly the relationship between supply and demand in housing than it does increased cost of construction. The housing status of January, 1920, was based on conditions resulting from the war, and it was estimated then that five years of intensive building would be required to restore housing and rentals to pre-war normal. Four years of building activity since then has not only failed to reduce that housing shortage, but has, in most places, failed to keep pace with increases in population.



# SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS MONTHLY BULLETIN

## OFFICERS

J. S. FAIRWEATHER, President  
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## DIRECTORS

GEORGE W. KELHAM, three years  
ARTHUR BROWN, three years  
WM. MOOSER, two years  
J. H. BLOHME, two years  
EARLE B. BERTZ, one year  
HARRIS ALLEN, one year

## NEXT MEETING

The next meeting will be held Tuesday, March 18, 1924, in the Architectural Club Rooms, 77 O'Farrell Street, at 6:30 p. m. Dinner will be served at 75 cents per plate.

## FEBRUARY MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was held Tuesday evening, February 19, 1924, in the Architectural Club Rooms. The meeting was called to order by President J. Stewart Fairweather at 7:30. The following members and visitors were present:

Members: Geo. W. Kelham, Earle B. Bertz, E. B. Hurt, Harris C. Allen, S. Schnaittacher, Wm. Arthur Newman, W. B. Faville, J. S. Fairweather, S. L. Hyman, W. C. Hays, A. G. Headman, Wm. M. Bliss, Chas. W. Dickey, Morris Bruce, A. T. Ehrenpfort, E. H. Hildebrand, W. C. Falch, E. J. Symmes, J. R. Miller, A. J. Evers and Wm. Mooser. Guests: H. T. Howard, John L. Hall, Chas. E. Gottschalk, Prof. Bailey Willis, M. C. Couchot and D. Knickerbacker Boyd.

## MINUTES

Moved and carried that the minutes of the previous meeting be accepted as published.

## BUSINESS

The Exhibition Committee, through Mr. Harris C. Allen, Chairman, reported splendid progress with more than enough exhibitors signifying their intention to exhibit to insure success.

Mr. D. Knickerbacker Boyd, of Philadelphia, spoke on the Jones-Reavis bill as supplanted by the Brown bill. Moved and carried that the Chapter support the Jones-Reavis bill and that letters be sent to the senators and representatives of California and Nevada.

Moved and carried that the Chapter support the Senate Bill No. 933, creating a board to license architects in the District of Columbia, and that letters be sent to the senators of Nevada and California urging their support.

The President read a letter from Mrs. Jos. Sloss, Chairman of the Teachers College and Auxiliary Committee, asking for a committee to confer and act in an advisory capacity with Mr. Geo. B. McDougall, State Architect. The President appointed the following: Mr. W. B. Faville, Mr. John Reid, Jr., Mr. Arthur Brown, Mr. Geo. W. Kelham and Mr. B. R. Maybeck.

The Chapter was given the privilege of hearing Mr. D. Knickerbacker Boyd, of Philadelphia, speak of his trip and of the activities of the American Construction Council; the waste of seasonal employment and its remedies, the encouragement of young men to enter the building crafts, were the subjects upon which Mr. Boyd spoke most fully.

A resolution was presented by Mr. W. C. Hays, a memorial to Mr. Henry Bacon, architect of the Lincoln Memorial Monument, in Washington, D. C.

Moved and carried that the resolution be adopted and a copy be forwarded to Mrs. Bacon.

## RESOLUTION

"To this country, the genius of Henry Bacon gave the Memorial to Abraham Lincoln, fitting climax to enoble by its rearing the architecture of the Capitol City.

"To San Francisco was also given an important one of those distinguished works which so fully reflected the fineness and quality of its creator's nature. Mr. Bacon's 'Court of the Four Seasons' at the Panama-Pacific International Exposition is a memory picture abiding with us all.

"Some of us knew him as a friend and counselor, and personal contact with Henry Bacon meant personal regard.

"The American Institute of Architects, San Francisco Chapter, hereby records its sense of deep loss, in the passing of one of our nation's eminently distinguished leaders."

There being no further business the meeting adjourned.

A. J. EVERS, Secretary.

\* \* \*

After adjournment those present were shown a series of motion pictures and slides showing the results of the great Japanese earthquake in Yokohama and Tokio. The Chapter is indebted to the California Common Brick Manufacturers' Association and to Mr. Tempest, their engineer, for a very interesting and valuable lesson in the terrific destructive power of earthquakes.

After the viewing of the films, Professor Bailey Willis, of Stanford University, discussed earthquake-proof construction and his most interesting investigations in Chile under the Carnegie Institute. Professor Willis went to Chile to study the causes and effect of the great Chilean earthquake and his deductions were of the most intense interest to the Chapter members, the Engineers and other guests of the Chapter who were present. Not only was the subject matter and the discussion by Professor Willis enjoyable, but his ingenious models for illustrating his points and his diagrams of earthquake-proof construction aroused lively discussion and interest.

The members of the Architectural Club and a number of other guests came after the meeting to enjoy the program. To those who were not present at the meeting we can only say, "you certainly missed it and you had better come to the next one."

At our meeting on March 18th, we will have as a speaker Mr. Eugene Kern, who will speak to us on the subject of "The Manufacturing Process of Making White Lead." The talk will be illustrated by moving pictures showing the manufacturing process and should be of great interest to the Chapter.

The Secretary has received notice from the School of Architecture of Harvard University regarding scholarships for special students for 1924-25. This notice is on the bulletin board at the Architectural Club Rooms for those who are interested.

Any members of the Chapter who have material they wish to submit for publication in house designs in the Washington Post, please communicate with the Secretary or with Mr. Harry F. Cunningham, 1211 Connecticut Avenue, Washington, D. C. The Washington, D. C., Chapter has been furnishing the Post with a page a week. This section of the paper is to be syndicated and widely distributed. The Chapter needs material—we can help this splendid publicity work.

The Exhibition Committee is to be congratulated on its progress and we are now assured that our exhibition is going to be a success in every way. Some space may still be available—if you have not signed up, telephone Mr. Earle B. Bertz, the Secretary of the Exhibition Committee, without delay, or you will be sorry if you are not represented.

By the way—do not forget to come to the next meeting. The date is March 18th, the day Tuesday, the hour 6:30 and the dinner is superb—  
for 75 cents.



GRAMMAR SCHOOL, DURHAM, CALIFORNIA - W. H. WEEKS, ARCHITECT

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2225 FRESNO STREET, FRESNO, PHONE 4073  
845 SEWARD STREET, LOS ANGELES  
PHONE 433-929

The grand total of building permits issued during January of this year in fifty-four principal cities of the seven Pacific Coast States is \$38,440,947. This figure is 6 percent less than the December, 1923, total for these cities but shows a 22 percent gain over the total for last January.

California's January total of \$30,256,496, from 35 cities, included in the S. W. Straus & Co. survey, shows a 15-percent gain over last January, but a reduction of 17 percent from the December figures. Of these 35 cities, 22 show gains for January over December, while 13, including the larger cities, show reductions.

Los Angeles issued \$13,158,526 in building permits during January, 34 percent of the grand total for the entire list of 54 cities in the Straus survey. This figure is 16 percent greater than that of last January, but 36 percent under the December record.

Seattle reports a January total of \$3,341,435, and shows a gain of 219 percent over last January, and 215 percent over December.

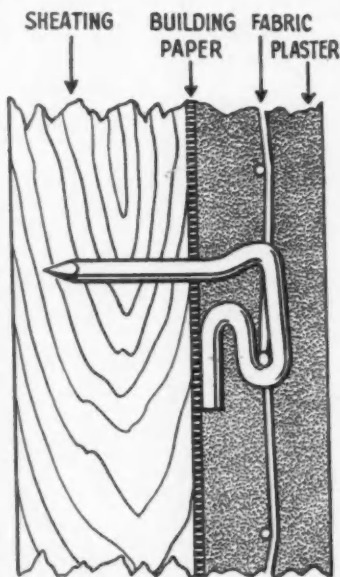
Tacoma's total of \$2,350,628 for January shows a gain of 57 percent over last January, and 587 percent over December.

Long Beach, with a January total of \$3,198,048, reports a gain of 131 percent over last January, and a gain of 154 percent over December.

Portland, reporting \$1,778,275 for January, shows a 15 percent gain over last January, and a 23 percent gain over December.

San Francisco reports \$3,178,413 for January, showing reductions of less than one percent from last January, but of 32 percent from the December total.

San Diego's January total of \$738,431 is 38 percent greater than last January's figure, but shows a 29 percent reduction from December.



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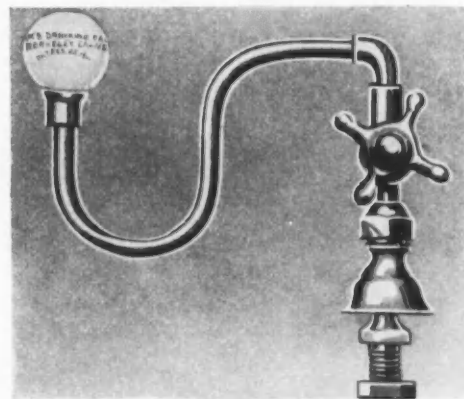
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**W**IDER use of metal windows as hand frames is foreseen as a result of a series of scientific tests to determine the best window for the modern office building. After an extensive investigation the new \$15,000,000, thirty-two story Michigan Avenue skyscraper, the future home of S. W. Straus & Co., in Chicago, Ill., will be equipped throughout with metal windows.

The installation with metal instead of wood is in line with the effort of the Straus organization to provide the new structure with every facility for efficient construction and economy of operation.

The tests have determined that through the use of metal windows, 3.6 square feet of glass can be added to each window, thereby increasing the amount of daylight throughout the building. As each typical suite would have two outside windows, the amount of additional glass for the admission of daylight will be more than 7 square feet for each typical suite.

In light of the investigation it was found that the metal windows are more attractive, easier to operate and, in fact, productive of 10 percent more daylight than the older type of wood window construction.

\* \* \*

A. Quandt & Sons have been awarded the Painting and Decorating on the twelve story Huntington Apartment Building, San Francisco, being erected by Cahill Brothers. Plans prepared by Weeks & Day, Architects.

\* \* \*

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